

46<sup>TH</sup> EDITION



17-20 OCTOBER  
2019

23 October 2019

Press release

**GALLERIES AT FIAC REPORT A BUOYANT ATMOSPHERE AND STRONG SALES  
MORE INTERNATIONAL THAN EVER, THE 46TH EDITION OF FIAC WAS  
WIDELY APPRECIATED FOR ITS POWERFUL CULTURAL DIMENSION**

**FIAC (International Contemporary Art Fair), which closed its doors on Sunday evening, was characterised by exceptional presentations of major artworks from the modern and contemporary periods, as well as the discovery of many promising talents among artists of the emerging scene.**

**Young or established, galleries across the board reported strong and steady sales throughout the week in all sectors – FIAC Galleries, FIAC Projects, and FIAC Hors les Murs.**

**Exhibitors noted that the added value of FIAC is its powerful cultural dimension, fostering informed discussions about art and stimulating the inception of future projects, notably with museums and institutions.**

**The artistic programs organized by the fair, together with world class exhibitions presented in Parisian institutions, contributed again this year to making FIAC week a highlight of the autumn period.**

**Visitors and exhibitors spoke enthusiastically about the attractiveness of the fair and its host city, Paris, praising FIAC's sophisticated elegance and pleasant, optimistic mood unparalleled among the world's leading fairs**

**The fair has acquired unprecedented prestige that simultaneously nourishes and highlights a Parisian cultural renaissance, widely noted by international observers.**

**Extremely well attended by private collectors and institutions from across the world, and art lovers from all walks of life, FIAC recorded 74 580 admissions in 5 days, representing a 2.87% increase compared to 2018.**

Visitors came from diverse regions: Africa (Nigeria, Ivory Coast, Senegal), North America, Latin America (Brazil, Mexico, Colombia), Asia (China, Taiwan, Korea, Indonesia), Oceania, Europe, and the Middle East (Iran, Lebanon, Saudi Arabia, the United Arab Emirates). Many of them were visiting FIAC for the first time.

Among the institutions that attended: Fondation Jumex (Mexico), MACBA (Buenos Aires), Nucleo MAM (Sao Paulo), MAMBO (Bogota), King Abdulaziz Center for World Culture (Dhahran), MACAN (Jakarta), Pejman Foundation (Teheran), Yuz Museum (Shanghai), New Museum (New York), Solomon R. Guggenheim Foundation (New York), Fondation Calder (New York), Hirschhorn Museum (Washington), Dallas Contemporary (Dallas), Nasher Sculpture Center (Dallas), le MOCA (Los Angeles), LACMA (Los Angeles), Hammer Museum (Los Angeles), Tate Modern (London), Serpentine Galleries (London), Courtauld Institute (London), Whitechapel (London), Tate Liverpool (Liverpool), Fondation Serralves (Lisbon), Fondation Beyeler (Basel), MAMCO (Genève), Kunsthalle Zurich (Zurich), MUMOK (Vienna), Museum of Modern Art in

Warsaw, MAXXI (Rome), Centre Pompidou (Paris), Palais de Tokyo (Paris), Musée d'Art moderne de la Ville de Paris (Paris), Fondation Cartier (Paris), Fondation Vuitton (Paris)...

**FIAC Director Jennifer Flay states:**

**“FIAC has confirmed its position as a major cultural event, federating French cultural life and spearheading its influence abroad. It acts as a resonating chamber for the powerful Parisian renaissance that we are witnessing. Patiently prepared and enjoying firmly established roots, this renewal is intrinsic. It does not owe its foundations to geopolitical events, but could be strengthened by them in the future.**

**Due to the dynamic that it elicits and the increased attractiveness of Paris, FIAC is delighted that this new phase of French cultural life benefits our exhibitors, whether they are young or established, French or from one of the twenty-eight other countries represented this year. They see in FIAC a platform of profitable sales transactions and new contacts in the private and institutional sectors, as well as a forum which is conducive to genuine exchanges about art.”**

Besides the Grand Palais, FIAC occupied six iconic and freely accessible sites in Paris – the Tuileries Garden, the Place de la Concorde, Place Vendôme, Musée Eugène Delacroix, the Petit Palais and Avenue Winston Churchill, pedestrianised especially for this occasion – thus contributing to opening up conditions of access to contemporary creation.

Many of the artworks on view reflected current social concerns, such as ecology, environmental protection and migratory flows, among others. By way of example: *Sufferhead* by Emeka Ogboh (Avenue Winston Churchill), *Sun Boat* by Moataz Nasr (Tuileries Garden), *Garden* by Lois Weinberger (Tuileries Garden) and the GREAT AIDS series by General Idea presented at the Petit Palais. At the *Cinéphemère*, a nomadic cinema presented by FIAC and the Fondation d'entreprise Ricard on the Avenue Winston Churchill, a cycle of artists' films selected by exhibition curator Thomas Boutoux focused on tracing the history of the growing sensitivity towards and advocacy of the environment and environmental issues by contemporary artists.

FIAC is engaged alongside NGOs, associations, and public-interest organisations, making its network available to major patrons and donors to advance their causes. This year four operations were undertaken; the Brain and Spine Institute (ICM), the NGO Care and the association Aider les Autres (1 Picasso for 100 euros), the AIDES association, and the EDVO association which provides council and housing to victims of addiction.

FIAC is a Reed Expositions pilot fair for the reduction and sorting of waste and, more broadly, for reducing the environmental impact of major events in its sector.

FIAC will occupy the Grand Palais from 22 to 25 October 2020 (opening night on 21 October).

During the restructuring and comprehensive renovation of the Grand Palais, the 2021 and 2022 editions will be held in the Grand Palais Ephémère designed by international architecture agency Wilmotte & Associés and built on the Champ-de-Mars, near the Eiffel Tower. For further information: <http://presse.rmngp.fr/grand-palais-ephemere/>

## COMMENTS FROM THE GALLERIES REGARDING THE 46TH EDITION:

### **Thaddaeus Ropac**

“Paris is having a real renaissance as an art city and FIAC was the confirmation. It was one of the best editions for us on different levels: international and in particular Asian and American collectors, the quality of the fair and the overall enthusiasm throughout the Parisian art world. This also resulted in solid sales.”

### **Pace**

“Within the first few hours of the fair, the booth was nearly sold out. Paris remains a city in which artists love to show and that collectors love to visit. Who wouldn't? Paris is buzzing right now with satellite shows like Kiki Smith's at La Monnaie and the inauguration of the new Dubuffet Foundation on Rue de Sèvres. It has been a glorious week!”

### **Hauser & Wirth**

“There is only one way to measure the success of any art fair - by its sales. In that respect we are very pleased to confirm that FIAC 2019 has proven to be a great success. A local and international audience has contributed to close to 20 works of art sold, both to private and institutional collections. The atmosphere in the Grand Palais is unrivalled and makes FIAC the "Crown Princess" of the European art fairs.”

### **kamel mennour**

“A very international edition that reflects what Paris is becoming in the eyes of the world, namely: *the place to be!*”

### **White Cube**

“The FIAC level is improving in many ways: the quality of the works presented, the level of the galleries, and the demands of collectors and institutions who travel from Europe, Asia and America. It was an excellent edition for us, we made a number of sales, including four works by Tracey Emin for up to \$460,000 and then several works by Theaster Gates, Damien Hirst, and Julie Mehretu.”

### **Gmurzynska**

“We sold several works on paper by Matta between 20.000 and 50.000 Euro. FIAC has been the perfect place to raise awareness among private and institutional collectors about the outstanding quality and importance of Matta in the mid 20th century. FIAC has regained its position as one of the preeminent fairs of Europe by presenting itself as one of the most culturally driven fairs versus mainly commercially driven fairs.”

### **Bärbel Grässlin**

“It's been an exciting and a very interesting edition of FIAC for us. We have sold works from almost all our artists and we have had great contact with various French and European museums.”

### **Perrotin**

“The three solo shows chosen for the FIAC were very well received: we sold all the works of Genesis Belanger and we also recorded very good sales of the works of Jean-Michel Othoniel and John Henderson. Nearly 25 works of art have been sold, with prices ranging from less than €50,000 for young artists to more than €1 million for a work by Pierre Soulages.”

**Nathalie Obadia**

“It was an exceptional fair with sustained sales! We sold several works of art by French artists - Laure Prouvost, Benoit Maire, Guillaume Bresson - to foreign collectors, notably Chinese, and we are delighted to have sold the works of Laure Prouvost's, presented at the Petit Palais as part of FIAC Projects, to a major Maastricht institution.”

**Galerie Papillon**

“Our decision to present only ceramic works with a particular scenography has been extremely beneficial for the gallery both in terms of sales and visibility. We are particularly happy to have sold Erik Dietman's work, presented at the Petit Palais as part of FIAC Projects, to a Dutch institution.”

**Semiose**

“We are very pleased with this edition in term of sales and prospection. We had very good conversations with representatives of several European institutions. We are also thrilled to have sold the works of Stefan Rick, exhibited at Jardin des Tuileries as part of the FIAC Hors les Murs program, but also works by other artists that we chose to present this year (Beatrix Gonzalez, Françoise Prétrovitch and Salvatore Arancio)”.

**mor Charpentier**

“This edition of FIAC was very good for us, with solid sales to collectors from all over the world: New York, Buenos Aires, San Paolo, Madrid, Paris and many London.”

**Delmes & Zander**

“We have had extremely good sales; it has been an amazing fair. We came with a solo show of a rare German artist, Dietrich Orth, which has not been shown for many years, and we have had a very response from the audience. We have meet great collectors from France, Belgium, Great Britain, China. What makes FIAC different is the people who attend the fair, they are highly educated, real art lovers who possess a special knowledge and sensitivity towards art”

**Mariane Ibrahim**

“We have had excellent sales and enjoyed strong visibility in the media. There has been strong interest for the two artists we presented - Amoako Boafo and Clotilde Jimenez. We met a large number of new French and European collectors.”

**Weiss Falk**

“It has been a fantastic fair! Participating for the first time in the Lafayette Sector of FIAC has felt like a real step-up. The first two days were very intense, we sold everything! Our booth received a very good response and it's also been very good in terms of networking.”

**Gianni Manhattan**

“We are very delighted with our experience of FIAC within the Lafayette Sector. FIAC does feel like a step-up, it's certainly much more serious, we have met fantastic clients. It has been excellent in terms of sales. We probably made around 30-40 thousand euros, and we also had very good conversations for future sales.”

**LOMEX**

“It's our second year coming to the FIAC and it gives us great European exposure. We are again very happy with our experience here. It's of huge importance!”

**David Radziszewski**

“Sales have been good and our experience has been very positive. We have had the chance to meet new collectors, many of which are European but also from the United States. Many of the collectors have been private collectors and some very big ones but some institutions too. Overall, it’s been better than we expected, and we would love to come back next year.”

**Jenny’s**

“The pace at FIAC has been good and we are really happy with our first participation at the Lafayette Sector. We have met very serious clients here who are genuinely interested and took their time want to learn about the artist and their work.”

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**Images for press**

A selection of images are available at : <http://press.fiac.com/visuels/>

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